



AMUSEMENT NEWS



NEWS OF THE STAGE

This Week's Events in the World of the Theatre From Broadway to South Bend.

By Will V. Fink

Breaking a long interval during which only pictures have been offered at the Oliver, "Smooth As Silk," a crook play in four acts, written by Willard Mack, will be seen there next Saturday, with Taylor Holmes in the role played by Mr. Mack when "Smooth As Silk" was produced at the Lexington theater, New York, Feb. 21, 1921. Mr. Mack continued in his play for a brief period, when his part was taken up by Taylor Holmes, pleasantly recalled here for his appearance at the Oliver in "His Majesty Bunker Bean" in 1916. Mr. Holmes was seen in the play in Chicago. Since he was here in "His Majesty Bunker Bean," Mr. Holmes has been successful in the movies.

"The Queen of Sheba," a William Fox motion picture of much pretense, is attracting numerous at the Oliver, where it will remain over Thanksgiving.

The Metropolitan opera season in New York started last Monday—the first one in many years without Enrico Caruso. Geraldine Farrar, heard in concert at the Oliver last month, and Antonio Scotti, greatest of all the baritones, whose opera company was at the Coliseum a little more than a year ago, were in the cast of "Tosca" Friday night, and the Thanksgiving bill is to be "Madame Butterfly," with Farrar.

Last Tuesday night Farrar appeared in "Carmen" at the Brooklyn Academy of Music. This year for the first time Amelia Gallucci is singing at the Metropolitan. She is to be heard with the Chicago opera company for three weeks at the end of the season. The New York opera subscription is larger than ever before. Tutta Rufo, the baritone, is likewise with the Metropolitan.

Geo. White's "Scandals" continues at the Illinois, Chicago, where business is so big as to be limited only to the size of the theater. This year's "Scandals" eclipses all others. Ann Pennington is featured in the cast.

While William Hodges is presenting "Beware of Dogs" at the 39th Street theater, New York, Conway Teal is starring in "The Mad Dog" at the Comedy theater, that city.

The Hanneford Family, with "Poodles," riding comedian, familiar here through circus appearances, is in Shubert vaudeville.

David Warfield has one more week in the revival of "The Return of Peter Grimm" at the Bolasco theater, New York. Then he will go touring and, no doubt, gather the checkles.

"The Green Goddess," in which George Arliss is starring, is taking on considerable age in New York. It has been there since January 18, 1921. Prior to appearing in "The Green Goddess" Mr. Arliss had a miserable failure of "Folsheim." His local appearances have been in "Septimus," "Disraeli" and "Pagani." He came to town to act "Jacques Duval," but did not do so on account of non-arrival of scenery and baggage.

The 11th season of grand opera at the Chicago Auditorium was opened brilliantly last Monday night. It is to continue for 10 weeks. "Rigoletto" is to be sung tomorrow night, "La Boheme" Tuesday night, and "Samson and Delilah," with Muratore and D'Alvarez, Wednesday night. Mary Garden is giving Chicago the best opera it has ever heard.

Minnie Dupree, who played unusually well at the Oliver last season in "The Charm School," is in the cast of "Everyday" in New York. So are Henry Hull and Lucile Watson.

Grace George is acting in "Marie Antoinette," Charles Cherry is her leading man.

Circuses are returning to their winter homes. The Barnum and Bailey-Rindling show is tucked away at Bridgeport, Conn. The Robinson show at Peru and the Hagenbeck-Wallace show at West Baden.

Attractions headed for the Oliver are Taylor Holmes in "Smooth As Silk," Anna Pavlova, Russian dancer (recognized as the premiere dancer of the world), Sir Harry Lauder, who is to make his third appearance here; "Take It From Me," well liked last season at the Oliver; "East is West" and "The Rat."

Tomorrow night William Gillette is to act his new play "The Dream Maker" at the Empire, New York. Last night Otis Skinner concluded his engagement in "Blood and Sand" at that playhouse.

The pioneer attraction now current in New York is "The Rat" at the Morosco. It was produced Aug. 23, 1920, since which time it has been

attracting big audiences. Nearly a year has passed since the Chicago engagement was started at the Princess and the play is still doing well at the George M. Cohen. Ere long it is to be acted at the Oliver.

Reports would indicate that Billie Burke has regained some of her popularity in the Booth Tarkington comedy, "The Intimate Strangers," which was intended for use by Maude Adams.

"Good Morning Dearie" is giving "Sally" a race for favor in New York. "Sally," with Marilynn Miller and Leon Errol, has been at the New Amsterdam since Dec. 21, 1920, while "Good Morning Dearie" opened at the Globe Nov. 1, last.

Will Rogers is back in vaudeville, after success in the movies.

In London Robert Loraine, who was here many years ago in "Man and Superman," is acting the same role in "Deburau," played in New York by Lionel Atwill, who is now playing "The Grand Duke" in that city.

A new play by Henry V. Esmond, tentatively named "Two Jacks and a Jill," will be produced in London.

Within a few months London will see "Dear Me," well liked here and in Chicago, but which failed to cause much stir in New York.

Rose Coghlan and Helen Lowell, who have played in South Bend, are in support of Louis Mann in "Nature's Noblemen," first known as "In the Mountains." The story deals with summer hotel life in the Catskills. Mr. Mann being a German hotel keeper.

Last night E. H. Sothern and Julia Marlowe finished acting "The Taming of the Shrew" at the Century theater, New York, and tomorrow night they will start presentations of "The Merchant of Venice."

Babe Ruth is doing a vaudeville stunt, "The King of Swat," at the Palace, New York.

Ben-Ami is soon to act in "The Idle Inn."

When Sam H. Harris produces "Face to Face" either Richard Bennett or Wallace Eddinger will head the cast.

Richard Carle, who recently retired from "The Broadway Whirl," which was called "The Century Mid-



Taylor Holmes, who comes to the Oliver in person in "Smooth as Silk," next Saturday.

night Whirl" when it was at the Oliver, is about to enter vaudeville.

James Crane, who is in support of Elsie Ferguson in "The Varying Shore," heretofore known as "Varying Shores," appears in but one act of the play.

The Shuberts and not A. H. Woods will manage Bert Williams in "The Pink Slip."

Stage

ORPHEUM

The vaudeville program which is given final showing at the Orpheum theatre tonight, divides headline honors between the Popularity Queens, a quartet of attractive young ladies with excellent singing voices, and the Great Lester, world-famous ventriloquist. Other acts of merit are the Baader Lavette troupe of cycling experts; Billie

Miller and company in the playlet, "Adam Killjoy," which blends romance and business; Knapp and Cornalla, singers, dancers and comedians; and Cook and Valdare, eccentrics.

Ethel Forde and Lester Sheehan, assisted by Marian Forde, offer as the headline attraction of the new bill starting tomorrow afternoon, "Footsteps and Fantasies," which is a graceful combination of song, dance and music. Both Lester and Ethel are dancing stars of prominence and with Miss Marian at the piano, an excellent and entertaining turn is promised. Crandell's Brazilian Circus, which holds an important position on the same program, is an act both instructive and amusing. Showing how circus riders are made, aspirants for riding honors are chosen from the audience and are put through the initial stunts necessary on the mechanics, feats of aerial contortion, remarkable leaps and bounds, and a generally hilarious time is furnished. Bill Robin-

son, one of the cleverest of the colored entertainers now playing in vaudeville, sings, dances and chatters in his well-known inimitable manner. Ray and Emma Dean, appear in the characters of a modern "rube" and a youthful miss, and offer clean clowning of the sort that will be found pleasing to old and young. Guy Weadick and Flores LaDue call their act "Riddles" and introduce fancy roping and typical western patter. Miss LaDue is the world's champion lady roper, having won the title in 1912 and having held it continuously ever since. Mr. Weadick is internationally known as the producer of the big annual "Frontier Days" cowboy's contest, known as "The Stampede." A 20th Century Novelty is the billing of Booth and Nina, who offer a delightful combination of startling feats on the bicycle, comedy talk and expert banjo playing.

Harry Rogers presents his "Story Book Revue" as the feature act of the vaudeville program for the last half of this week, starting Thursday. Fun, frolic and amusement are promised by this novelty act which features Buster Edwards, well-known fun-maker. The Hon. Dave Manley, elected by vaudeville patrons as "Mayor of Amusement," handles national questions with blows. Lulu Coates and Her Colored Crackerjacks are direct descendants of Old Man Syncopation himself. They offer a spirited arrangement of songs and dances. Chester Nelson and Kitty Madison, known as "The Rubes and the Rubys," introduce some lively patter, new songs and up-to-the-minute comedy. Any one who cares for equilibrium will like the act of The Rectors, two gymnasts who have gained instant favor wherever they appear and who are rightly called "Society Entertainers." Ray and Fox, offering interpretive dances of the far east, round out the excellent program.

OLIVER

"Smooth as Silk" with Taylor Holmes in the star role of "Silk" Mullane, an international safe opener, will be seen at the Oliver next Saturday, matinee and night. The same cast, including Mike Donlin and other joyous brigands that played for 16 weeks at the Cort theater in Chicago this summer and previous to that at the Lexington opera house and Frazee theater in New York, are announced.

This is a crook play that is said to have an originality of plot to recommend it, since the question is not "Who did it?" as in so many crook melodramas, but "How will 'Silk' do it?"

The story starts with a thrill when the "slippery" crook and his pal are released from Sing Sing by the police. They are assigned to get some important evidence in the hands of an "investigator."

Mr. Holmes, well remembered for his "Bunker Bean," which he played

at the Oliver, is given a role heaped with philosophy and epigrams that gives him splendid opportunity to display an inimitable air that is peculiarly his own. With Mike Donlin for his pal in crookery, he has excellent contrast—Holmes, the talented master of cracking safes and Donlin, the none-too-brilliant law breaker.

Willard Mack, author of "Kick In" and other melodramas is responsible for "Smooth as Silk." In his customary manner, he has written a play for "types" which H. H. Frazer, the producer, has carefully selected. These include Shirley Warde, Jane Marbury, John G. Sparke, Joseph Sweeney, Royal C. Stout, Don Merrifield, Ben Roberts and George Lyman.

After playing a few of the larger cities this same company is scheduled for a London, England, appearance following the Boston engagement.

Screen

BLACKSTONE

"Blind Youth," pictured from the famous stage success written by Lou Tellegen and Willard Mack, opens a one-day engagement today.

"Blind Youth" is a picture which must impress all who see it, not only by the dramatic quality of the plot development, but by the careful attention that is given to every detail which tends to make the portrayal more realistic.

Adapted from the famous stage success of the same name, "Blind Youth" is an international story, with a setting in the fashionable circles of New York, in the studios of the Latin Quarter of Paris, which portrays many picturesque scenes in the latter place.

Romance, comedy and drama have been mingled in characteristic Willard Mack manner to make a play that is engrossing and picturesque.

How far should a woman trust a man—when that man is an artist with a temperament? Because she meets him on a bench in the park, takes him home to dinner and later marries him, could she close her eyes to his past? That was the problem for Hope Martin in "Blind Youth."

Other pictures to be seen on the same program include International News, Pathé Review and a two-reel Billy West comedy.

Adventure and romance abound in "Passion's Playground," beautiful Katherine McDonald's Monte Carlo story, which is scheduled to open a three-day engagement tomorrow at the Blackstone theater and comes highly recommended as one of the best vehicles in which this American beauty has yet appeared.

The call of Monte Carlo was too strong for Mary Grant, which character is played by a Scottish convent, in whose veins flowed the blood of a gambler and a runaway mother, de-

spite the warning of her friend Molly Maxwell, who pointed to the fate of Marie Grant, a third chum, who had run away from the convent with a married man.

Mary responded to the call when she came into her inheritance at the age of 24, made big winnings and was the center of attraction at Monte Carlo. Prince Vanno Vella Robbia fell in love with her.

He introduced her to his brother, Prince Angelo, whose bride proved to be the runaway, Marie Grant. The brothers knew nothing of Marie's past and Mary promised to keep the secret. Idina Bland, engaged at Prince Angelo's marriage, tells the secret in the absence of Vanno.

Marie falsely asserts the story is not true of her, but of Mary Grant, who by her silence admits guilt. Mary Grant leaves, but it is Molly Maxwell who comes to Monte Carlo with the true story. Mary in the meantime is a victim of adventures who seek to steal her riches. The Prince, of course, proves his metal in the dramatic climax.

Thursday.

Charles Ray in "Scrap Iron" has been selected by the management of the Blackstone as a special feature attraction for Thanksgiving day.

"Scrap Iron" is considered by all moving picture critics to be one of Charles Ray's best pictures. Charles Ray directed it and played the leading role. Reel after reel of delightful drama, stirring action, human comedy, different in every way from anything that Charles Ray has done before, and is just exactly the kind of picture that you will want to see on Thanksgiving day.

The story of "Scrap Iron," adapted from one written by Charles E. Van Loan and published in the Saturday Evening Post, is not as broad in

comedy as most of Mr. Ray's productions. In fact, it is not a comedy at all, although there are many good laughs and chuckles in it. The main theme of the plot, the fight of a young man for means by which he can give his widowed mother the things necessary to restore her to health, is too dramatic and sympathetic to be called a comedy.

The world-famous "Kittie" band, which has played in every country of importance on the face of the globe, has been engaged by Mr. Berkson, manager of the Blackstone for one week's engagement, commencing Nov. 27.

CASTLE

"Sunset Jones," one of the most famous tales of the west ever written and the outstanding film feature of western life of this season on the silver sheet, is the offering at the Castle today. An all-star cast, including among others Irene Eick, the famous bathing beauty, Charles Clary and James Gordon interpret the various roles which are said to be much more humanly appealing than is customary in pictures of melodramatic action.

Bert Lytell and Ora Carew, heading the cast in "Ladylingers," promise more excitement for Castle patrons on Monday and Tuesday during the showing of this feature, a strikingly original crook story. Another treat of the coming week is "Germes of Truth," starring Gareth Hughes, which returns for a one-day stay.

Sure.

"His wife is a pretty picture." "Yes, but it costs a lot to frame her!"—Wayside Tale.

MUSIC THAT CHARMS
PICK OF THE PICTURES
THAT'S ALL

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—IN—

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FOR 3 DAYS



Monte Carlo: What Thoughts to Conjure With
Beautiful Gowns, Beautiful Women, Like Brilliants in Platinum, A Feast for the Eyes in "PASSIONS PLAYGROUND"



The American Beauty
Kathrine MacDonald

—IN—
Passions Playground

A Romance of Monte Carlo.

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CHARLES RAY

—IN—
"SCRAP IRON"

His Greatest Achievement. Just the picture for the day.



Florence LaDue, lady roper, at the Orpheum tomorrow.



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